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Future My Love

Citation for published version:

Henrici, S, Borg, M & Mendelle, N, *Future My Love*, 2012, Digital or Visual Products, SDI Productions Ltd, Edinburgh. <<http://www.futuremylove.com>>

Link:

[Link to publication record in Edinburgh Research Explorer](#)

Document Version:

Early version, also known as pre-print

Publisher Rights Statement:

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IN COMPETITION
FOR THE
MICHAEL POWELL
AWARD



FUTURE MY LOVE

A FILM BY MAJA BORG



MAJA BORG FILMPRODUKTION
LISBET GABRIELSSON FILM AB

LOTTERY FUNDED

WORLD PREMIERE EDINBURGH INTERNATIONAL FILM FESTIVAL 2012

PUBLIC SCREENINGS:

Thursday 21 June 18:05 Cineworld 8
Friday 29 June 20:30 Cineworld 5

PRESS & INDUSTRY SCREENINGS:

Wednesday 20 June 13:20 Cineworld 12
Tuesday 26 June 17:00 Cineworld 12

TANGO CONCERT & FILM PARTY:

Wednesday 27 June 20:00 The Liquid Room
(see page 22 for details)

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SYNOPSIS

1 LINER

Future My Love is a unique love story challenging our collective and personal utopias in search of freedom.

SHORT

Future My Love is a unique love story challenging our collective and personal utopias in search of freedom. At the brink of losing the idealistic love of her life, filmmaker Maja Borg takes us on a poetic road trip through the financial collapse, exploring a radically different economic and social model proposed by 95-year-old futurist Jacque Fresco.

MEDIUM

Future My Love is a unique love story challenging our collective and personal utopias in search of freedom. At the brink of losing the idealistic love of her life, filmmaker Maja Borg takes us on a poetic road trip through the financial collapse, exploring a radically different economic and social model proposed by 95-year-old futurist Jacque Fresco. How much freedom are we prepared to give to the ones we love? And how much responsibility are we ready to take for our society? Carefully weaving a texture of archive footage, black and white Super 8 film, and colour HD, Borg poignantly depicts the universal struggle between our heads and hearts in times of radical change.

FULL SYNOPSIS

Future My Love is a unique love story challenging our collective and personal utopias in search of freedom.

At the brink of losing the idealistic love of her life, filmmaker Maja Borg takes us on a poetic road trip through the financial collapse: from a broken past, via utopian futures, to the possibilities we have today. Seeing the economy as a human relationship, and by questioning her own fears, hopes and desires, she invites us to explore how we

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- » could live differently. How much freedom are we prepared to give to the ones we love? And how much responsibility for our society are we ready to take on? As the consequences of our modern economy continue to paint an increasingly dystopian future, Maja finds herself an unexpected companion in 95-year-old futurist Jacque Fresco from Venus, Florida. Growing up in New York City during the Great Depression of the 1930s, Fresco faced a crisis similar to the one we have today. But instead of trying to save the economy as we know it, he asked himself a different question about the future:

“Do we have enough resources for everyone and can we distribute them directly, without money?”

The answer he found was ‘yes’, and so he spent the rest of his life designing a ‘Resource-based Economy’ where every person on the planet would have enough food, clothing, housing and education without using ever money or debt – a pragmatic realisation of a free society through the ‘intelligent application’ of technology.

As Fresco’s 70-year-old social designs seem more radical than any solutions presented today, Borg begins to retrace Fresco’s life and theories – from encounters with Technocracy Inc., the forgotten social movement of the early 20th Century that even then questioned the suitability of a monetary-based system, to those at the forefront of technology today: the Free Energy Movement and 3D printing, whose work could not only revolutionise the production of goods and the supply of services, but transform our entire economy.

Future My Love challenges us to understand why we resist change as individuals and as a society – when we both can and have to.

Carefully weaving a texture of archive footage, black and white Super 8 film, and colour HD, Borg poignantly depicts the universal struggle between our heads and hearts in times of radical change.



RE MIO TI AMO PEPPE

DIRECTOR'S STATEMENT BY MAJA BORG

It's a serious affair. We are about to kill ourselves over the heavy workload of destroying our planet. It's a crisis. We need to produce more, consume more, work more, but for whose sake? To keep the economy going! And we need the economy's health to take care of our own. Because they are inseparable, or are they?

What is an economy? A household? An agreement between people on how we can share resources and swap services in the most fair and effective manner? A way to manage our physical existence, to structure our lives together – a relationship?

Independence, equality, prosperity! The promises of modern economy: a good and secure marriage, the unification of the world through the indiscriminating force of money. However, the grim reality: wage slavery, a growing gap between rich and poor, dependency on perpetual warfare and the destruction of the environment. The free market is a failed utopia but we choose to stay. Like in an abusive relationship, we have lost our confidence to live without it.

We have created a monster of mythological proportions, a living creature, which the political left wants to tame with regulations, while the political right wants to please with all it demands: both of them for the wellbeing of all, none of them truly questioning the system itself.

It is our relationship; we choose it for ourselves and can choose something else. The monster only has as much power as we give it. Perhaps the money system is simply insufficient for managing a modern household? End of mystery.

Yet break-ups of this proportion are not undertaken lightly. We've had crises before; we've worked our way through them, but what did we learn in the process?

Growing up in New York City during the Great Depression of the 1930s, industrial designer and social engineer, Jacque Fresco, witnessed what we are seeing today, but he asked himself a different question: Do we have enough resources for everyone and »

- » can we distribute them directly without money? As the answer he found was 'yes', he spent the rest of his life designing a new economic system where 'value' is measured in the well-being of the global population and the environment, rather than the well-being of the system itself.

Meeting him today, he manages to turn what feels like an impossible task into a possibility: the 'problem' of the modern world is that we are too efficient at production through technology; that we have outgrown an economic model that is depending on a tension between supply and demand. He insists that we have, for the first time in history, the possibility of abundance for all without enforced human labour. Everyone could access anything for free and there would so be no point or possibility to charge anything for it. Our crisis is not that we are too weak, poor or enslaved to create a sustainable society; rather that our economic system can't cope with our new capacity to be sustainable, rich, self-sufficient and free; and the force with which the economy has to crush this strength to save itself, is killing us.

Making this film, it was soon clear that the problem is not in a lack of solutions. There are many brilliant thinkers proposing transitional models on how we could ease ourselves out of this rat race towards an economy that stands in balance to our modern reality.

The real problem, I believe, lies in us and in our fear of the unknown. The structures we have created have also shaped us, and the destructive mechanisms we see in the monetary-based system are reflected in our very own psychology. To challenge economy is to challenge ourselves, which is far harder than to complain about the banking system.

Making this film for five years has given me the chance to revalue and rethink both personal and societal institutions.

For me, the future of economy became intrinsically linked with my own love story, where the challenge of the new and the ideal is lived out and tested through economic history, marriage and divorce.

It has been a privilege to adopt such unusual perspectives and to jump between different world views and possible futures, from Jacque Fresco and The Venus Project to the original Technocrats, 3D printing and the Free Energy Movement. We don't have to build a brave new world, the world has already changed and we need to adapt.

The future not only can, but has to be different, despite the heartbreak.

QUOTES FROM MAJA BORG'S NARRATION

"They say we miss real struggle in this century. They should try freedom."

"In the 60s you were supposed to be an idealist. Today it's almost ugly. It's respectable to fulfil your own dreams, but to dream together is old fashioned."

"We have no honest communication left. But we do have the power to hurt, and like politicians who encourage the population to consume more when the country is in economic crisis, we put more drama and chaos in circulation. How ever bad for the people, it works, it does save the economy, saves the relationship."

"The freer I become with my lovers, the more power I end up having over them, that is the plain irony of this life."

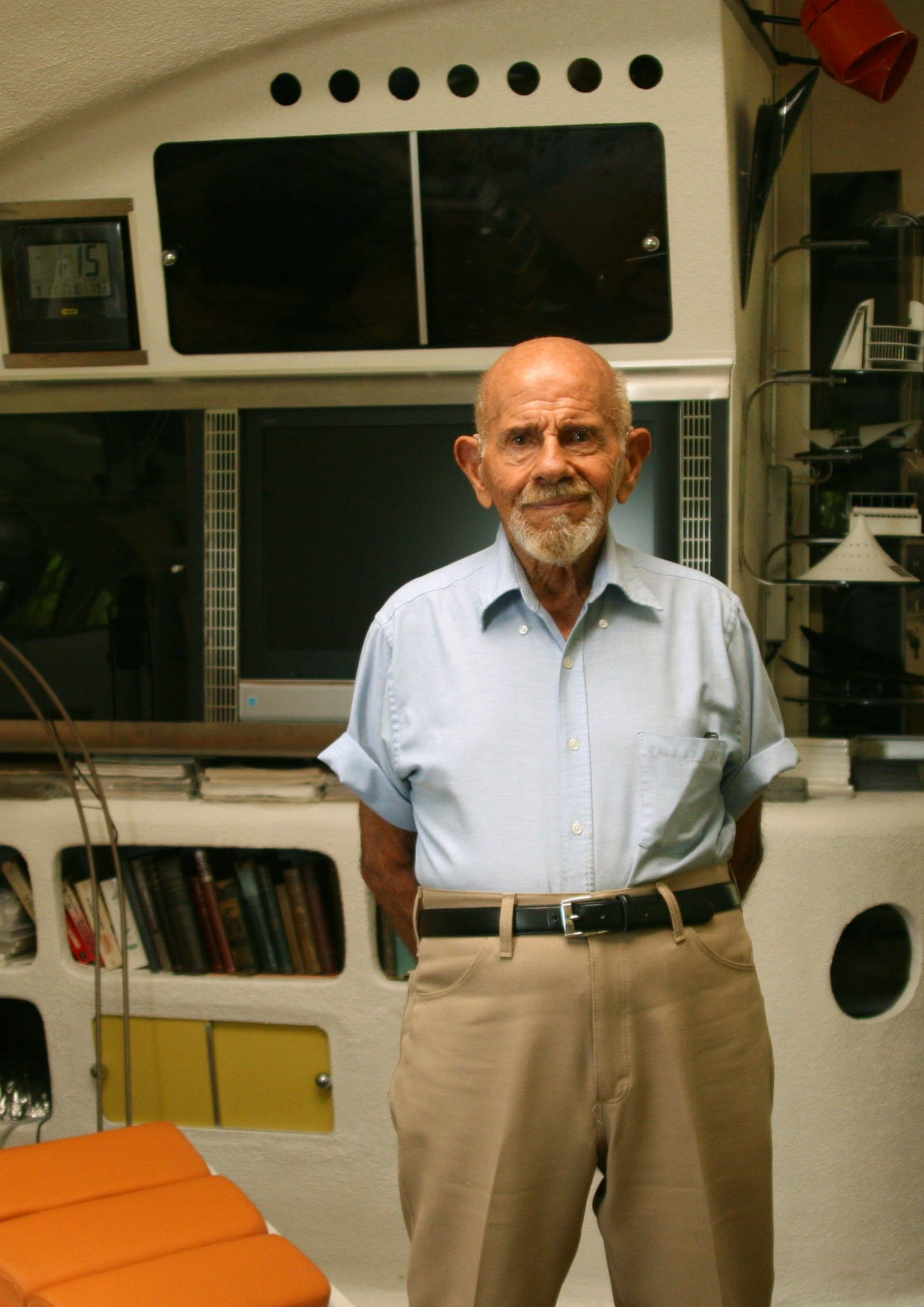
"Does anything turn out as we planned? Technology promised to free man from labour, to liberate women. But instead we made ourselves redundant. Our society does not need us anymore. But since we're stuck in our cost-effective, mass-produced houses, we need to fight for full-time jobs to pay our rent."

JACQUE FRESCO ABOUT MAJA BORG

"Maja Borg has her own artistically unique way of presenting serious ideas and relevant social alternatives to the urgent problems we face today. She intertwines her personal narrative of love and relationships while presenting a pertinent discourse on the shortcomings of society and offers innovative new ways to overcome them."

"She is bold and courageous in presenting an entirely new social alternative and to open this discourse in a time when it is so desperately needed."

"Maja Borg's Future My Love challenges the viewer to examine and confront traditions and norms of society."

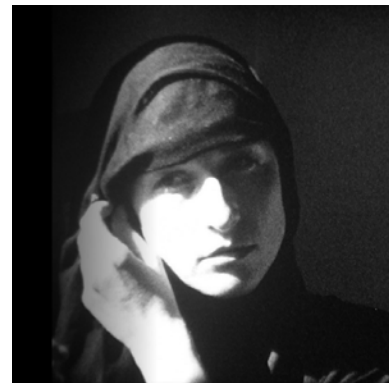


COLLABORATORS AND THEMES

NADYA CAZAN AS N.E.M.

Cazan appears as her N.E.M. persona in the role of Borg's object of desire and idealism.

Nadya Eva Mazviita Cazan was born in Africa in Harare, Zimbabwe, and spent her childhood in Thailand, Colombia, Mexico, and in the United States before travelling to England. Living in many countries developed her language skills: she is fluent in English, Spanish and Italian. Her passion for the arts sprouted at an early age and blossomed in adolescence when she discovered acting and photography, making cinema an inevitable choice for her career. She moved to Rome in the early 90s and immersed herself in many aspects of film, television and radio, both in front of and behind the camera. However, at the height of her career as a lead actress, Cazan chose to leave the mainstream film industry, as she didn't agree with the social and economic values that surrounded her:

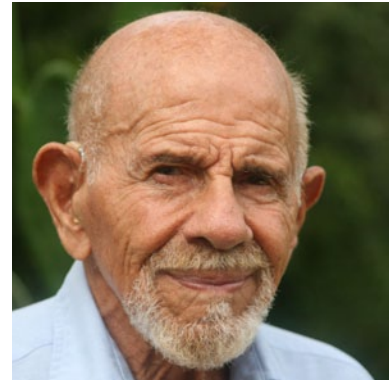


"I have always been an outlier and I don't see myself as primarily an actress. Neither am I an activist or a visionary like Jacque Fresco, whom I admire with all my heart. I am something without a name. My hope is to be a catalyst for positive change, and so I choose to engage in a different way than the one expected of me by my society."

With this ambition, Cazan met Maja Borg in 2006, first collaborating on the short *Ottica Zero* where she introduced Borg to the work of Jacque Fresco and The Venus Project, and further inspiring the making of *Future My Love*, this time appearing in the role of N.E.M.

FUTURIST JACQUE FRESCO

Jacque Fresco (born 13 March 1916) is a structural designer, social engineer, architectural designer, philosopher of science, concept artist, educator, and futurist. His central approach is to use “science as a method applied to social concern,” which is also one of the key tenets of the Technocracy Inc. movement, of which Jacque was a member for a while. Fresco has designed, invented and patented a large number of things, including a version of 3D cinema without the use of glasses, a technique for three-dimensional x-ray units, and the first airbag. Fresco was the founder of Sociocyberneering, Inc., now known as The Venus Project. The Venus Project reflects the culmination of Fresco’s life work: the integration of the best of science and technology into a comprehensive plan for a new society based on human and environmental concern. He has lectured extensively across the world. In 2010 he began a World Lecture Tour in which he presented over 26 lectures in 20 countries. He’s been featured in numerous magazines, journals, newspapers, films, on TV and the radio.



A full resume can be found here:

www.thevenusproject.com/en/jacque-fresco/resume

QUOTES FROM JACQUE FRESCO

ON THE LARRY KING SHOW IN 1974:

“It would take ten years to change the surface of the Earth. To rebuild the world into a second garden of Eden....”

ON THE GREAT DEPRESSION:

“During the Depression it was obvious to me that something was wrong with our culture; the way we did things, the use of money. Because there were all kinds of things available in the store windows. Radios, dishwashers... but people just didn’t have the money. Of course, I realized then it wasn’t money that people needed, what they needed was access to the necessities of life. “

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» **ON HUMAN NATURE:**

“It is not that people are evil or greedy. The conditions that socially support the system force us to behave in socially offensive ways.”

ON LOVE:

“In the future... you will love as many people that you meet that are lovable, and you can’t help that. And that’s where the future is going.”

ON MACHINES:

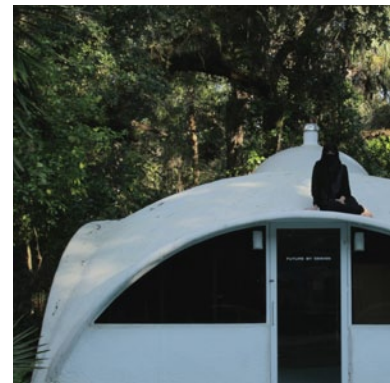
“We don’t have enough machines! This is the problem. We have too many humans in high places that are insufficient mentally to solve problems. It isn’t humanism that got rid of slavery, it is technology. Machines are cheaper and faster than slaves.”

THE VENUS PROJECT

The Venus Project is a research centre in Venus, Florida run by Jacque Fresco and Roxanne Meadows: “The Venus Project offers a comprehensive plan for social reclamation in which human beings, technology and nature will be able to coexist in a long term, sustainable state of dynamic equilibrium.”

One of its key aims is to educate people towards a transition to a “Resourced-based Economy”.

Jacque Fresco defined a **Resource-based Economy** as a holistic socio-economic system in which all goods and services are available without the use of money, credit, barter, or any other system of debt or servitude. All resources become the common heritage of all inhabitants, not just a select few. This system is based on the premise that the Earth is abundant with plentiful resource; our practice of rationing resources through monetary methods is irrelevant and counter-productive to our survival.



ZEITGEIST

Jacque and The Venus Project are featured in the film *Future By Design* (2006) by William Gazecki which represents Jacque as a “modern da Vinci”, and the Zeitgeist film series (Zeitgeist Addendum 2008 and Zeitgeist Moving Forward 2010) by Peter Joseph. This led to The Zeitgeist Movement founded in 2008 (www.thezeitgeistmovement.com), which is now a big global activist movement with over 30 country chapters, dedicated to spreading the word about a Resource-based Economy. It celebrates an annual ‘Z Day’ which is Jacque Fresco’s birthday, 13 March. In 2011, The Venus Project and The Zeitgeist Movement officially severed ties, but TZM is still promoting the model of a Resource-Based Economy.

ROXANNE MEADOWS

Roxanne Meadows is an accomplished and well-known technical and architectural illustrator and model-maker, as well as a scientific and medical illustrator. Since 1985 she has supplied architectural renderings, models and design work to major developers and architects throughout the US. From 1975 to the present, Meadows has worked with Jacque Fresco to develop and promote The Venus Project, finding alternative solutions to the many problems that confront the world today. She participated in the design and construction of the buildings of The Venus Project’s 21-acre research and planning centre. Meadows also collaborates with Jacque Fresco in much of the writing for many publications, including Fresco’s *The Best That Money Can’t Buy: Beyond Politics, Poverty & War*. Meadows has made many educational videos for the project over the years, all available on www.thevenusproject.com, and most recently released *Paradise and Oblivion* which is widely distributed on the Internet (www.paradiseoroblivion.com).



Along with Fresco, she has lectured and conducted seminars throughout the world as a futurist presenting the aims of The Venus Project.

TECHNOCRACY INC.

In 1932, Howard Scott and Marion King Hubbert founded Technocracy Incorporated. They were one of the first movements to propose energy certificates rather than money as a way to distribute goods and services and to account for the value of labour. Led by 'rational' scientists and engineers, the focus of the movement was North America, forming the North American continental 'Technate'. In *Future My Love*, we focus on their analysis of the dysfunctional 'price system' via an old lecture from the Technocracy archives, and feature current representatives of Technocracy Inc., George Wright and John Darvill, at their headquarters in Ferndale, WA, USA.

The Technocracy movement was highly popular in the USA for a period in the 1930s, during the Great Depression. But in the 1940s interest in the movement declined. Most historians attribute the demise of the Technocracy movement to the rise of Roosevelt's New Deal.

QUOTES FROM JOHN DARVILL (TECHNOCRACY)

"If this system was operating at maximum efficiency at the lowest possible cost, and to the greatest benefit, the system would collapse. "

"Every problem that we face in society today, what is preventing us from completing it, is money... Why not get rid of it? It's something we invented - we can just as easy introduce something new. In 1939 it was estimated that people would only need to work 4 hours a day, four days a week for 20 years of their life. You could be consuming a regular 100 dollars per day, now that is 1939 figures, you can say what that would be now 2 or 3,000 Dollars a day, except you wouldn't have to repay it."

DEFINITION OF TECHNOCRACY

"The Organization and Membership of Technocracy Inc. define 'Technocracy' as any social system which is organized and integrated on an Area basis to apply the knowledge of science and the methods of technology to the physical operations of the Area, and which has the objective of achieving the highest sustained standard of living for all of its inhabitants that its physical factors permit, and whose ultimate objectives are the production and distribution of abundance." (www.technocracyvan.ca)

ABOUT 3D PRINTING

3D printing is also regarded as the second industrial revolution, as it allows de-centralised, bespoke and ad-hoc production of goods. Currently used for rapid prototyping of tools and sample designs, the technology is advancing very fast and has also been applied to medical needs (a replacement jaw for example). The technology also gives rise to a new generation of “makers” as well as facilitating crowd-sourced products, allowing speedy development of design via remote collaboration.

See also The Economist’s recent comprehensive feature on 3D printing: “A third industrial revolution” (www.economist.com/node/21552901)

QUOTE FROM MARTIN WATMOUGH

(Director of Digital Manufacturing Centre at The Bartlett School of Architecture, UCL)

ON DISRUPTIVE TECHNOLOGY:

“When we look further, you know, about machines replicating themselves using basic materials, widely available materials, then perhaps the economy would collapse, but there would be no need for an economy. The economies are all about trade, people saying ‘I’ll give you this metal implement if you give me four chickens.’ You don’t need trade when you got your own machine that can not only build the metal implements, but can build six chickens.”

ABOUT FREE ENERGY MOVEMENTS

Free Energy Movement and Open Source Energy Network are movements which often align themselves with open-source thinking, in this case addressing energy resources and production. They are comprised of inventors and activists who have developed alternative energy solutions and technologies (such as the water car) outside the conventional energy sector and academia. They have been steeped in conspiracy theories. *Future My Love* features **Swedish Inventor Sven Erik Prytz and his Hydro-Atomic Reactor**. He does not belong to any official movement. His invention highlights the economic threat of disruptive technology and the reluctance of academic science to verify inventions that question the status quo.

QUOTES FROM SVEN ERIK PRYTZ

“We have energy in abundance all around us, all we have to do is to capture it. The key to this is actually water.”

“We are bringing together three components to build a machine that will utilise hydrogen in a new way. We call it ‘infrastructure in a box’. Our mission is to make green energy available to everyone on this planet, free of charge.”



THE FILMMAKERS

DIRECTOR: MAJA BORG

@maja_borg

Maja Borg was born in Norrköping, Sweden, in 1982 and is an internationally award-winning visual artist and film director working across documentary, fiction and experimental film. Shooting and directing local projects since her childhood, she has gone on to work on films in Europe, Asia, The Middle East and USA. Maja studied Film and Television at Edinburgh College of Art, graduating in spring 2006 with in First Class BA. She has made films for TV (SVT, Channel 4) and has been commissioned by various funding bodies in UK and Sweden. In 2007 she made the widely acclaimed and exhibited short *Ottica Zero* (2007, Bridging The Gap commission / Scottish Documentary Institute & Scottish Screen) which gave rise to the development of her first feature, *Future My Love* (2012). She has also collaborated as director of photography and editor with several other filmmakers, notably Anna Linder and Carl-Henrik Svenstedt. She lives in Glasgow, Scotland.



www.majaborg.com

"The work of Maja Borg exists at the intersection of documentary, fiction, and experimental film, fusing the languages of these genres into a compelling, visually rich and politically astute body of work." (Lina Dzuverovic, Director of Electra – contemporary art agency, London)

FILMOGRAPHY AS DIRECTOR

- 2012 **Future My Love** 93'. (Scotland/Sweden). Edinburgh International Film Festival 2012.
- 2009 **On Your Back Woman!** Experimental, 7'. Part of the Dirty Diaries collection, produced by Mia Engberg (Sweden). Numerous international festivals: Oberhausen 2010 etc.

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- » 2008 **Staden (the City)** Experimental, 7' (Sweden)
- 2007 **Ottica Zero Documentary**, 13'. Scottish Screen & Scottish Documentary Institute. Swedish distributor: FILMFORM. Nominated for best Scottish Short, Edinburgh International Film Festival. Honourable Mention, European Film Academy Short Film 2007. Prix UIP, Rotterdam International Film Festival 2008. Oberhausen 2008. Raindance 2008. Cucalorus 2008. Momentum Biennale, Norway 2009. Special Jury Prize for Best Short Documentary, Temecula 2008. Exhibited at Circus gallery, Berlin (Curator: Silvie Jo Buschmann) 2010. Eskilstuna Museum of Art 2010. Nordic Delight, Institut Suédois à Paris.
- 2007 **Happy Birthday You're Dead** Documentary, 24' (UK). Commissioned by Channel 4. Broadcast December 2007 and August 2008.
- 2007 **Construct – Two Moments in Beauty** Experimental, 6' (Scotland)
- 2006 **Al Hudud (The Border)** Documentary, 20'. Co-Director (Sweden)
- 2006 **Se pa Lucia (Look at Lucia)** Documentary, 52' (Scotland/Sweden). Awarded the Adam & Company Production Prize, 2006. Anders Sandrews stipend, Upcoming Artist, Sweden, 2006. The Clason-Harvie Bursary, 2006. Helen A. Rose Bequest for distinguished work, 2006. Nominated for RTS Student Television Awards 2006. Awarded Scottish Students on Screen Factual Award 2007
- 2005 **To She In Me** Experimental, 6' (Scotland). Selected for the Culture Bound 7, East Wing Collection, Courtauld Institute, London 2006. Pavilion Intermix, Leeds International Film Festival, 2005. Nominated for RTS Student Television Awards 2005. 'The Dream Factory' Swedish Film Institute 2006. Zebra Poetry Award screenings, Berlin 2006. NUFF Norway 2007. Memories in Motion, Germany 2007.
- 2003 **Hidden...** Documentary, 27' (Scotland). Cork International Film Festival, Ireland 2003. London Lesbian & Gay Film Festival, 2003. Pink Apple Film Festival, Switzerland 2004. Milan Lesbian and Gay Film Festival, Italy 2004. Paris Lesbian Film Festival, 2005.

PRODUCER: SONJA HENRICI

@sonjahenrici

Mobile: +44 7765 415486

Sonja Henrici is co-founder and co-director of SDI Productions Ltd, and Head of Development at Scottish Documentary Institute. She has been part of the core SDI team since the beginning in 2004 and developed SDI with growing success, producing numerous short documentaries including the annual *Bridging the Gap* series. She has also published short stories and poetry, and her last screenplay *Rewind* had its world premiere at Outfest, LA, in 2009. From 1999 to 2003 she worked full time in the administration of Edinburgh International Film Festival. Currently she's in post-production with another documentary feature *Breathing* (in co-production with Denmark), and developing a number of features by award-winning Scottish talents. Sonja and Maja met through the production of *Ottica Zero*, which started the five-year development of *Future My Love*, Sonja's first feature documentary.



ABOUT SDI PRODUCTIONS

@ScottishDocInst

SDI Productions Ltd. is one of the leading companies for creative documentary in Scotland. It was set up in 2007 as the production arm of Scottish Documentary Institute based at Edinburgh College of Art. SDI has two Managing Directors, Noe Mendelle and Sonja Henrici. Between them, they combine more than 30 years of experience in broadcast production and documentary film, backed by Creative Scotland (formerly Scottish Screen), Skillset, BBC, Channel 4, and many international broadcasters including STV, RTP, POV, SBS, VPRO, Arte, RAI, RTBF, CFI, TV5, and France 3.

We are in development with Amy Hardie's next film *Hospice The Musical* and are preparing two further features by award-winning new talents: *Being David Millar* by Finlay Pretsell and *16 Years 'Til Summer* by Lou McLoughlan (in co-production with ZikZak Filmworks, Iceland), supported by Creative Scotland.

2012 (forthcoming) **Breathing 72'** (working title), a documentary about the thin space between life and death by Emma Davie & Morag McKinnon. A co-production »

- » with the renowned company Danish Documentary Production. Creative Scotland, Danish Film Institute Channel 4, DR, YLE, Wellcome Trust, MNDA.
- 2012 **Future My Love** 93' by Maja Borg. Creative Scotland, Swedish Film Institute, SVT.
- 2012 (since 2003) and now in its ninth year, we produce new talent in SDI's award-winning annual **Bridging the Gap** series (5x10'), backed by BBC Scotland and Creative Scotland.
- 2010 housed and supported production of Amy Hardie's acclaimed **The Edge of Dreaming** 76'
- 2008 **The New Ten Commandments** 105' (directors include Mark Cousins, Tilda Swinton, Douglas Gordon, Irvine Welsh, Kenny Glenaan – in The Guardian's Top Ten Films of EIFF 2008) in co-production with Lansdowne Productions.

www.scottishdocinstitute.com

CO-PRODUCER: LIBBET GABRIELSSON

Lisbet Gabrielsson was born 1944 in Växjö. She completed a B.A at the University of Lund in 1969, and visited Filmschool/Dramatiska Institutet from 1969 to 1972 (B.A. in production). From 1975 to 1993, she was producer at the Swedish Film Institute for children, animation, short and documentary films. From 1993 to 1996 she was film commissioner for the Greenhouse at the Swedish Film Institute. In 1996 she established Lisbet Gabrielsson Film AB, an independent production and distribution company specialising in children, animation, short and documentary films. She has previously co-produced with Millennium Films on films by Pirjo Honkasalo (*Atman*, *Three Rooms of Melancholia*).



www.lisbetgabrielssonfilm.se

CINEMATOGRAPHY: MINTTU MÄNTYNEN

Minttu Mäntynen has spent the last decade shooting both drama and documentary. Broadcast credits include BBC, STV, YLE and PBS. She has worked all over Europe and USA. She is based in Edinburgh, Glasgow, London, and Helsinki. Cinematography credits include the award-winning shorts *Milk* (Golden Bear), *Cotopaxi* (Silver Bear), *Stuck* (Silver Hugo) and *How to Save a Fish from Drowning* (Scottish BAFTA).

www.myfavouritetiger.co.uk

EDITOR: COLIN MONIE

Colin Monie, having worked across film, television and documentary, has developed a career much to be admired. His feature work includes the BAFTA-winning *The Unloved*, directed by Samantha Morton; Peter Mullen's award-winning *The Magdalene Sisters*; Deepa Mehta's Oscar-nominated *Water*, and most recently her adaptation of Salman Rushdie's eponymous novel *Midnight's Children*. Amongst his documentary credits is the critically acclaimed *Jig* by Sue Bourne.

MUSIC: PER STÖRBY AND THE NEW TANGO ORQUESTA (FROM THE ALBUM VESPER)

Since 1996, New Tango Orquesta have, on five albums and a countless number of international tours, explored and developed the concept of *nuevo tango*. With their unique mix of baroque music, tango, free improvisation, minimalism, and romantique, they have gained territory all over the world with their special sound. Their focused performances are a complete acoustic, dynamic, and musically masterpiece one should never miss. Swedish New Tango Orquesta have released five albums: *The New Tango Orquesta* in 1998, *Part II* in 2000, the Swedish Grammy nominated *Bestiario* in 2005 and the recently released *The Kiev Concert* and *Vesper* in 2009. They have made music for movies and TV series, among others *The return of the dancing teacher* (Henning Mankell) and *Sketches*

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- » *of Frank Gehry* (Sidney Pollack) among others. They have made music for several dance and theatre plays. They have toured all over the world, performed at rock venues in Moscow, tango venues in Buenos Aires, jazz clubs in Istanbul, and concert halls in Beijing. Per Störby is the musical motor in New Tango Orquesta as the composer and artistic leader. He started with chamber music and developed a unique mix of fugues, counterpoint, improvisation, dynamic, minimalism and baroque music. The latest music investigates, even more far-reaching, all possibilities in the ensemble's acoustic sound palette, with more accent on art and chamber music than before.

"This is brilliant. Anything can happen around the next corner, everything is possible."
(Sydsvenska Dagbladet)

www.nto.nu

FUTURE MY LOVE TANGO CONCERT & FILM PARTY

New Tango Orquesta is going to perform at the launch party of Future My Love during the Edinburgh International Film Festival:

Wednesday 27 June, doors open at 7.30pm, concert from 8pm, party from 9.30pm.
The Liquid Room, 9C Victoria Street, Edinburgh, EH1 2HE.
Regular tickets £10. Only £5 for people with Future My Love cinema tickets.
FREE for EIFF delegate passholders.

RSVP here: **www.futuremylove.com/tango**

CREDITS

WITH

Nadya Cazan as N.E.M. , Jacque Fresco, Roxanne Meadows

AND

Colin D. Calway, Orlando Capote, George Wright, John Darvill, Peter Joseph, Daniel Bedford, Martin Watmough, Sven Erik Prytz

Written and directed by: Maja Borg

Producer: Sonja Henrici

Producers: Lisbet Gabrielsson, Maja Borg

Executive Producer: Noé Mendelle

Cinematography: Minttu Mäntynen, Maja Borg

Sound: Siri Rodnes, Mario Adamson, Jen Longhurst

Editing: Colin Monie, Patricia Gomes

Story Consultants: Åsa Mossberg, Jes Benstock

Production Managers: Siri Rødnes, Lovisa Farrow, Ruth Reid

Composer: Per Störby

Music performed by: The New Tango Orquesta

Additional Music: Mario Adamson

Sound Design & Mix: Mario Adamson

SUPPORTED BY:

Creative Scotland (Development and Production: Leslie Finlay. Business Affairs: Linda McClure)

The Swedish Film Institute (with production support from Film Commissioners Lisa Ohlin, Tove Torbiörnsson)

IN CO-PRODUCTION WITH:

Sveriges Television (Commissioning Editor: Axel Arnö)

PRODUCTION COMPANIES

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Sales & Distribution: SDI Productions Ltd.

Future My Love is distributed as part of SDI's Virtuous Circle initiative supported by Creative Scotland.

CURRENT STATUS

Completion: 2012

Premiere Status: World Premiere Edinburgh International Film Festival 2012

Previous Screenings: None

Language: English (and some original Swedish and Norwegian with English subtitles)

TECHNICAL

93 min

colour and black & white

Available on DCP 5.1 Surround Sound, HDCAM SR 5.1 Surround Sound, HDCAM

Dolby E & Stereo Mix, Digibeta Stereo Mix, BlueRay

This Press Kit was last edited: **8 June 2012 3:27 PM**

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